

University of Toronto

Faculty of Music

Opera Department
MacMillan Theatre



1971

Dec. 2, 3, 4, 5

8:00 p.m.

The Opera Department

presents

THE RAKE'S PROGRESS

by Igor Stravinsky

LIBRETTO *by W. H. Auden and Chester Kallman*

<i>Conductor:</i>	W. JAMES CRAIG	<i>Stage Design:</i>	GEORGE SCHLOGL
<i>Director:</i>	GEORG PHILIPP	<i>Costume Design:</i>	SUZANNE MESS
<i>Recitative</i>	GEORGE BROUGH (DEC. 2, 4)	<i>Lighting Design:</i>	DOUGLAS HOLDER
<i>Accompanists:</i>	WILLIAM SHOOKHOFF (DEC. 3, 5)	<i>Chorus Master:</i>	EUGENE PLAWUTSKY

CAST

TRULOVE
ANNE, his daughter
TOM RAKEWELL, her sweetheart
NICK SHADOW
MOTHER GOOSE, a brothel-keeper
BABA THE TURK, bearded lady
SELLEM, the auctioneer
KEEPER OF THE MADHOUSE
CHORUS

Time: Eighteenth Century

December 2 and 4

DONALD ODDIE
ANN COOPER
BARNEY INGRAM JR.
PETER BARCZA*
JILL PERT
NANCY GREENWOOD
EDWARD MATTHIESSEN
JOHN DODINGTON
STUDENTS OF THE FACULTY OF MUSIC

Place: England

December 3 and 5

JOHN DODINGTON
STEPHANIE BOGLE
GLYN EVANS
BRUCE KELLY
NANCY GREENWOOD
JILL PERT
EDWARD MATTHIESSEN
DONALD ODDIE

*Peter Barcza is appearing through the courtesy of Actors' Equity Association.

INTERMISSION AFTER ACT I & II

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Victor Feldbrill, Music Director and Conductor

VIOLIN I

*Fujiko Adaman — Concertmaster
Kathryn Caswell
Edward LeCouffe
Joseph Peleg
Maurice Pelletier
Barbara Schneider

VIOLIN II

*Anne Rapson
Richard Green
Anne Mayoh
Rhyll Peel
John Robinson
Anne Rys
Randi Schonning

VIOLA

*Glenna Oue
Phyllis Dankiw
Frances Greer
Douglas Perry

CELLO

*Jose Shapero
Harold Clarkson
Janet Horvath
Jennifer Jahn

DOUBLE BASS

*John Gowen
Mark Jamison

FLUTE

*Elizabeth McBurney
Helen Onishi (Piccolo)

OBOE

*Michael Sweeney
Barbara Bolte (Cor Anglais)

CLARINET

*John Rapson
Patricia Wait

BASSOON

*Gerald Robinson
Geoffrey Barnes

TRUMPET

*John Tickner
James Spragg

FRENCH HORN

*Kirk Laughton
Daryl Caswell

TYMPANI

Michael Hayes

ORCHESTRA MANAGER

Mark Jamison

LIBRARIAN

Michael Hayes

*Principal

CHORUS

Dean Agnew
Linda Culham
Earl Davey
Robert Dicknoether
John Dodington
Michele Dowsett
Carol Forte

Jean Gooch
Eleanor James
Veronica Kalfman
Young-Ae Kim
Edward Matthiessen
Jane O'Brien
Donald Oddie

Janis Orenstein
Daniel Shalanko
Penny Speedie
Michele Strano
Cornelis Verlaan
David Walsh

EXTRAS

John Edmonds
Marv Gold

Danny Henry
Brian Nasimok

Joey Mannone
John Woodbridge

OPERA DEPARTMENT

Chairman, Ezra Schabas

Music Staff

Musical Director	Maestro Ernesto Barbini
Head Coach-Conductor	W. James Craig
Vocal Coaches	George Brough, Eugene Plawutsky, Tibor Polgar, William Shookhoff

Stage Directors

Georg Philipp	Herman Geiger-Torel
Constance Fisher	Giuseppe Macina

Technical Staff

Director	Douglas Holder
Assistant	David Grinstead
Consultant	Bernard Fritzsche
Secretary	Carol Anne Muncaster

Administrative Staff

Executive Secretary	F. Louise Drage
Librarian	David Walsh

PRODUCTION STAFF

Stage Manager	Patti Ney
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Assistant Stage Manager	Peter Feldman
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Makeup	Alexander Szlavnic
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Shop and Set Construction	
David Grinstead, Supervisor	Peter Feldman, Assistant
James Stewart, Dept. Head	John McLaughlin

Properties	
Peter Wood, Supervisor	June Hodgins, Assistant
Ivan LaLiberte, Dept. Head	Alison Conway

Costumes*	
Carol Anne Muncaster, Supervisor	Patty Klein, Assistant
Margaret Peters, Dept. Head	

Painting	
George Schlogl, Supervisor	Alison Conway, Assistant
Richard Gordon, Scenic Artist Ass't.	

Lighting	
Douglas Holder, Supervisor	John McLaughlin, Assistant
David Grinstead, Dept. Head	

CREDITS

The Opera Department wishes to express its appreciation to the following for their assistance and cooperation:

C.B.C. Television
Canadian Opera Company
J. Fuller Lighting
Malabar Costume House
National Ballet of Canada

The Toronto Musicians' Association, Actors' Equity and I.A.T.S.E.

NEXT EVENT: Vladimir Orloff, Cellist, Concert Hall, Edward Johnson Building, December 6, 8:30 p.m.

As its next production, the Opera Department will present "The Marriage of Figaro" (Mozart) on March 16-19, 1972

*Act III, Scene 3, Bedlam Costumes designed and constructed by students of the Theatre Technology Course

SYNOPSIS

ACT I, Scene 1, The garden of Trulove's house in the country

Anne and Tom rejoice in their love. Trulove has secured a London position for Tom which he declines. Why waste his time in an office? He has other plans, and will rely on the goddess of fortune! Nick Shadow appears. Tom, Anne and Trulove hear Nick say that Tom has been left a fortune by an unknown uncle. The inheritance entails certain business transactions; the two of them must go up to London immediately. Tom agrees to pay Nick for his services in a year and a day.

Scene 2, in Mother Goose's brothel: Tom, Nick and Mother Goose are surrounded by Whores and Roaring Boys. Tom recites, sings, and then Mother Goose claims him for the night.

Scene 3, Trulove's garden: Anne is sad; no word has come from Tom since he left for London. Tom needs her. She must go to London and find him.

ACT II, Scene 1, Morning room of Tom's house in London:

Tom is at breakfast. He is unhappy with London and pines for Anne. Nick shows him a circus advertisement featuring Baba the Turk, the bearded lady. Tom is persuaded by Nick to marry her.

Scene 2, outside Tom's house in London: Anne waits apprehensively for Tom. A procession of servants appears; then a sedan chair is borne in. Tom arrives and tells Anne to leave London. Baba, in the sedan chair, grows impatient. Tom admits to Baba as his wife. Anne leaves and Tom and Baba, cheered by the crowd, enter the house. Baba unveils and reveals her beard.

Scene 3, Tom's room: It is now cluttered with every conceivable kind of object: stuffed animals and birds, cases of minerals, china, glass, etc. Tom and Baba are at breakfast. Tom sulks, but Baba chatters on with a detailed inventory of her possessions from all over the world. Tom rejects her advances and she loses her temper; she accuses Tom of being in love with Anne. Tom shoves his wig over her face. He goes to sleep. Nick wheels in a fantastic baroque machine, into which he puts first a loaf of bread, and then above it a piece of broken china. He turns the handle, out comes a loaf. Tom wakes and explains to Nick that he has had a dream in which he invented a machine which turned stones to bread and so relieved the sufferings of mankind. Nick asks if it resembled his. Tom is thrilled with it and sees mankind happy with this invention. Should he tell his wife? 'My wife?' says Tom with a gesture in her direction, 'I have no wife. I've buried her.'

ACT III, Scene 1, Tom's room: It is now covered with dust and cobwebs. Baba still sits motionless at the table, where she was left with the wig over her face. An auction is imminent and people are examining objects for sale. Anne enters, searching for Tom, but gets no news. Sellem, the auctioneer gets to work and finally comes to Baba, whom he introduces as 'an unknown object'. The bidding goes higher and higher, and Sellem, to calm the crowd, snatches off the wig. Baba strikes fear into the bystanders. Rakewell and Shadow are heard in the distance. Baba comforts Anne and then announces that she will return to the stage and her interrupted career.

Scene 2, a churchyard with an open grave: One year has passed and Nick, revealing himself as a messenger of Hell, asks for Tom's soul as a reward for his services. Tom is urged to commit suicide; Nick relents and invites Tom to gamble at cards as a last effort in saving himself from damnation. Encouraged by the thought of Anne, Tom wins. Furious, Nick condemns him to insanity and then sinks into his grave. Darkness, then light, and Tom is sitting on a green mound, putting grass in his hair and singing in a child-like voice: 'Adonis is my name'.

Scene 3, Bedlam: Tom continues to think he is Adonis and exhorts madmen who surround him to prepare for his wedding with Venus. Anne visits and addresses him as Adonis. He is happy to be proved right before his fellow madmen, who

predicted that no Venus would answer his call. Anne sings Tom to sleep. Trulove leads her gently away. Tom wakes and raves of his Venus who was with him and has disappeared. The others will not believe that she was ever there, and he sinks back dead.

EPILOGUE: The curtain descends and in front of it step the five principal characters, Anne, Baba, Tom, Nick and Trulove, to sing an epilogue. The moral: For idle hands and hearts and minds, the Devil finds a work to do.

STRAVINSKY, GOETHE AND MOZART

The Rake's Progress, compared with ninety-nine percent of other operatic libretti, is simplicity itself. Its love plot is the basic grand love story used by dramatists of varying epochs and talents from Shakespeare to Erich Segal. Hollywood jargon of the '40's might have the plot read: girl loves boy but he (overly ambitious) falls in with bad company and forgets girl; boy strikes it rich in the big city and soon finds whoring boring; he marries out of spite. Girl tries to save him through her great love when (enter Stravinsky and Auden in 1951) . . . love does NOT conquer all — and boy ends in Bedlam.

Until Tom Rakewell's madness these ploys figure in operas from *Fidelio* to *Faust*. *The Rake's Progress* may, in fact, be termed Stravinsky's *Faust* — but resembling Goethe not Gounod. Is not Anne Trulove a pure, innocent Gretchen, while Tom Rakewell is both lover and philosopher? The comparison, in Twentieth Century terms, is at least one-half correct: innocence is timeless, but the dual gifts of love and philosophy have, in our century, been heavily taxed by the past. Goethe's *Faust*, despite his pact with Mephistopheles, is eventually saved by God's angels and is borne off to Heaven. *Faust's* never-ending striving and will to good have earned him salvation. Tom Rakewell also concludes a Faustian pact and, at one point like Goethe's *Faust*, even aspires to immortality through good deeds. As *Faust* in Part II exhausts himself reclaiming land which will feed millions, so Tom dreams of a machine which turns "stones to bread/whereby peoples were for nothing fed." When Nick Shadow wheels in such a fraudulent contraption, Tom nevertheless elatedly believes that "Thanks to this excellent device/Man shall re-enter paradise . . . secure from need, the cause of crime/The world shall for the second time/Be similar to Heaven."

If *Faust* is a vision of what Nineteenth century man thought Man could be, Tom is a cartoon of what Twentieth Century men all too often are. Tom is clever, opportunistic, mildly idealistic and passive. He hardly exists as a protagonist for Tom is more acted upon than he is a man of action; as Twentieth Century Everyman he is, at best, a non-heroic materialist. What makes him pitiable or believably sympathetic is that in his madness he seeks the solace of Venus and remembers love. "Weep for young Adonis whom Venus loved."

Such a reconstruction may put words in the composer's mouth. (Although with an assist from Auden, one suspects Stravinsky was not unaware of such parallels.) However the case, the libretto has inspired some very beautiful music from Stravinsky. *The Rake* is full of elegant lyricism and perhaps because of this, it has drawn some critical broadsides. A work composed in 1951, critics charge, has no right to be so Mozartean, so conservative. (But can Beauty be historically weighed?) *The Rake* does owe a debt to Mozart — for Stravinsky knew that Mozart's music has survival power.

Stravinsky's neo-classical art, by seeking to unify past and present, aspires to a double presence. Stravinsky's classical music, then, is an attempt to transcend time in the present.

from *Stravinsky, Goethe and Mozart*

(Lothar Klein)